

The background is a solid medium green color. Overlaid on this are several large, dark green, semi-transparent geometric shapes, including circles and rounded rectangles, which are partially cut off by the edges of the frame. There are also smaller, lighter green triangles scattered throughout. The text is in a bold, white, sans-serif font.

**INK,**

**PRESS,**

**REPEAT**

**2014**

NATIONAL JURIED  
PRINTMAKING AND  
BOOK ART EXHIBITION

## University Galleries

WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts  
300 Pompton Road, Wayne, NJ 07470  
<http://www.wpunj.edu/coac/gallery/>

Kristen Evangelista • Director  
Emily Johnsen • Program Assistant

This catalogue is published in conjunction  
with the exhibition, *Ink, Press, Repeat:*  
*National Juried Printmaking and Book Art*  
*Exhibition*, organized by the University  
Galleries, William Paterson University, and  
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Large  
Print





## JUROR'S STATEMENT

**For fifty years, prints and printmaking have been central to the concerns of contemporary art.**

Living in a world awash with reproductions, with pictures glossy and tattered, artists in all media have turned their attention to questions of replication and repetition, identity and difference, social engagement, and the provocative gap between the material thing in front of you and the distant event to which it points. The prints in this exhibition, chosen from a rich set of submissions, demonstrate the range and profundity of what "print" means in the 21st century. From the social isolation of cell-phones to the beauties of rotting infrastructure, they capture the inconsistent complexities of our world. ▽

### *About The Juror*

Susan Tallman is an art historian who has written extensively on the history and culture of the print, as well as on issues of authenticity, reproduction, and multiplicity. She is Editor-in-Chief of the international journal and website *Art in Print*, and her writing has appeared in *Art in America*, *Parkett*, *Public Art Review*, *Art on Paper*, *Print Quarterly*, *Arts Magazine*, and many other publications. Her books include *The Contemporary Print: from Pre-Pop to Postmodern* (Thames and Hudson), *The Collections of Barbara Bloom* (Steidl), and numerous museum catalogues. She has lived and worked in New York, Amsterdam, and Berlin, and currently teaches in the Departments of Printmedia, Art History, and Theory and Criticism at the School of the Art Institute of Chicago.

**PRIZE  
WINNERS**

*Grand  
Prize*

MARSHA  
**GOLDBERG**



*Smoke Rises  
(Car Bomb),  
2014  
Etching  
18 x 14 inches (framed)  
15 x 11 inches (unframed)  
Courtesy of the artist*



*Smoke Billows..., 2014  
Etching  
18 x 14 inches (framed)  
15 x 11 inches (unframed)  
Courtesy of the artist*



*1st  
Place*

ROBIN GIBSON



*The Still Point*, 2013

Reduction woodcut

39 x 54 inches (framed)

33 x 48 inches (unframed)

Courtesy of the artist

2nd  
Place

DONALD FURST



*Afterglow*, 2013

Mezzotint

16 x 12 inches (framed)

8 x 4 ½ inches (unframed)

Courtesy of the artist

3rd  
Place

MIGUEL **ARAGON**



*AR-15, 2013*

Burnt residue embossing

25 x 32 ½ inches (framed)

22 x 30 inches (unframed)

Courtesy of the artist



4th  
Place

ROBERT **DARABOS**



*Untitled*, 2014

Silkscreen on cut paper and collage

19 ¾ x 19 ¾ inches (framed)

18 ½ x 18 ½ inches (unframed)

Courtesy of the artist



# OTHER WORKS *in the exhibition*

**BEN ANDERSON**

*On the Longest Night, 2012*

Woodcut on kozo paper  
and stretched canvas

37 x 46 inches

Courtesy of the artist



**STEVEN ARNERICH**

*Untitled, 2014*

Screen print on paper

40 x 30 inches (framed)

30 x 22 inches (unframed)

Courtesy of the artist





**CYNTHIA BACK**

*Jersey Shore Dredge Pipe #1, 2014*

Reduction linocut

20 x 19 inches (framed)

12 x 12 inches (image)

Courtesy of the artist



Also included in the exhibition

**CYNTHIA BACK**

*Jersey Shore Dredge Pipe #2, 2014*

Reduction linocut

20 x 19 inches (framed)

12 x 12 inches (image)

Courtesy of the artist

**JANET BEST BADGER**

*Sabine, 2013*

Mezzotint

11 x 11 inches (framed)

6 x 6 inches (unframed)

Courtesy of the artist



**DIANA BEHL**

*(re)copy*, 2014

Intaglio

15 x 19 inches (framed)

9 x 12 inches (unframed)

Courtesy of the artist

Also included in the exhibition

DIANA BEHL



**JAMES BOYCHUK-HUNTER**

*Binocular*, 2014

Photo etching and chine collé

23 1/2 x 20 1/2 inches (framed)

Courtesy of the artist

Also included in the exhibition

JAMES BOYCHUK-HUNTER



**VERONICA CECI**

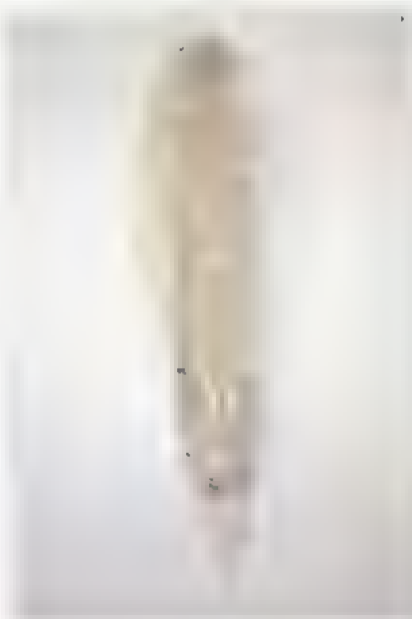
*Two Sitting*, 2012

Four-color reductive woodcut

34 x 55 inches (framed)

22 x 44 inches (image)

Courtesy of the artist



**EDWIGE CHARLOT**

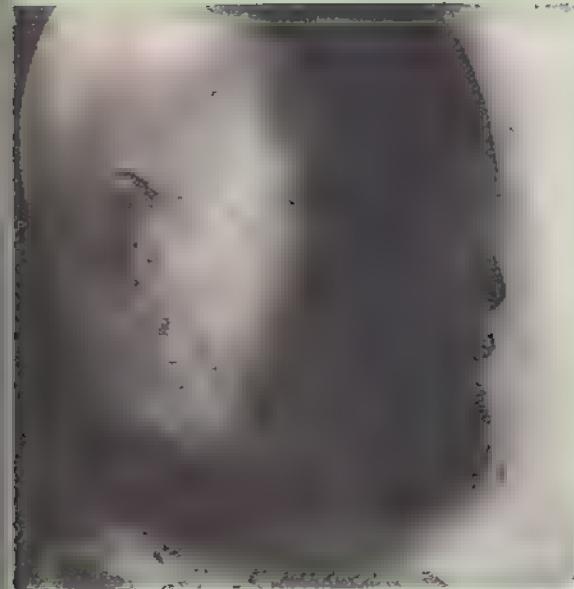
*Kolkete ajan pou yo (Silver collected for them)*, 2012

Flocked screen print on Japanese paper

22 x 12 inches (framed)

Collection of Rachael and Justin Alfond





**BRIAN COHEN**

*Man With Eyes Closed*, 2014

Etching

16 x 16 inches (framed)

5 x 5 inches (image)

Courtesy of the artist



**MICHAEL DAL CERRO**

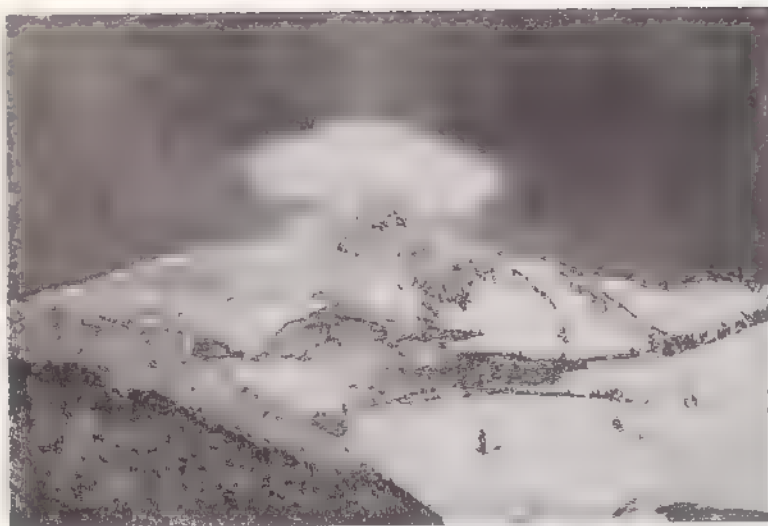
*City Building Blocks*, 2013

Woodcut

28 x 22 inches (framed)

20 x 15 inches (unframed)

Courtesy of the artist



**RAYMOND DECICCO**

*Timberline, Mt. Hood, 2013*

Aluminograph

26 ¼ x 33 ½ inches (framed)

16 x 24 inches (unframed)

Courtesy of the artist

**ALYSSA DELLY**

*Regeneration, 2013*

Etching

23 x 16 ¼ inches (framed)

20 ¼ x 14 ½ inches (unframed)

Courtesy of the artist



**AUBREY DIDONATO**

*Andrew*, 2014

Waterless lithography and  
chine collé

25 x 20 inches (framed)

22 x 15 inches (unframed)

Also included in the exhibit on

**AUBREY DIDONATO**

*Lost in Translation*

Waterless lithography

25 x 20 inches (framed)

22 x 15 inches (unframed)

Courtesy of the artist

Waterless lithography

chine collé

25 x 20 inches (framed)

22 x 15 inches (unframed)

Courtesy of the artist

**JAMES DORMER**

*Summer Suite/Bird*, 2013

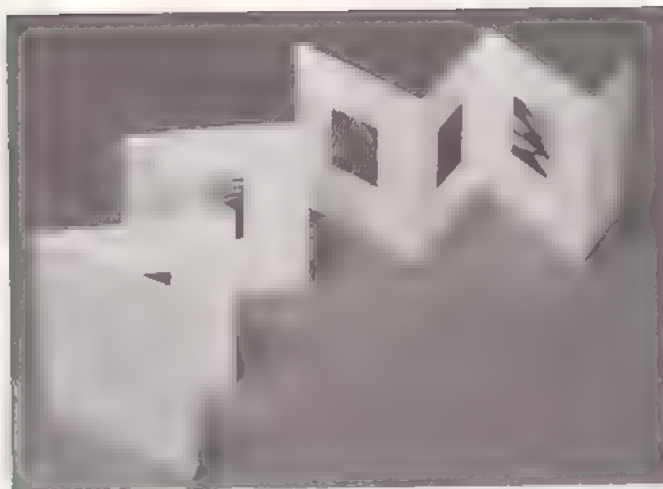
Lithograph

20 x 17 ½ inches (framed)

8 ¼ x 6 ¼ inches (image)

Courtesy of the artist





**HOLLY DOWNING**

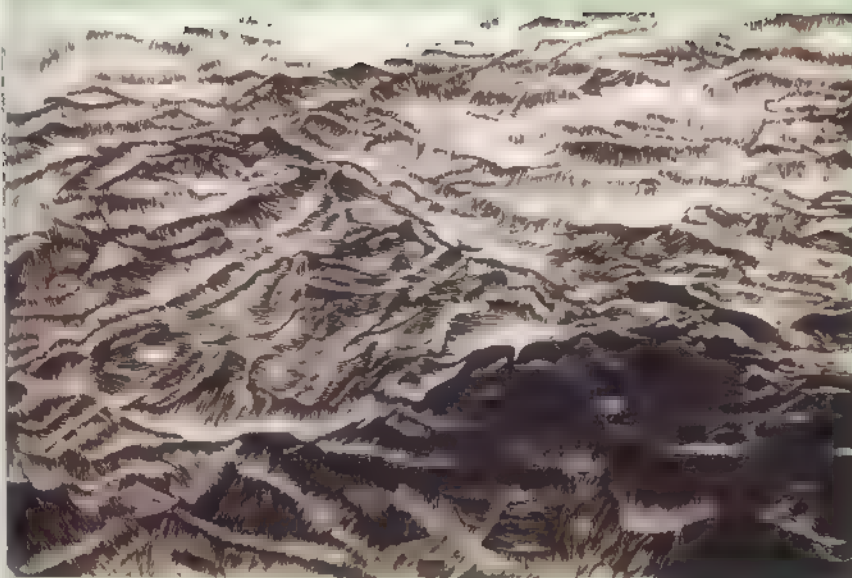
*It's All Connected, Threatened,  
Endangered, Disappearing.* . 2012  
Seven plate accordion mezzotint with  
letterpress text  
6 ½ x 32 inches (unfolded)  
Courtesy of the artist

**AMZE EMMONS**

*Negotiation Site*, 2014  
Lithograph  
22 x 28 inches (framed)  
18 x 24 inches (unframed)  
Courtesy of the artist







**CATHLEEN FICHT**

*Shifting*, 2014

Wood engraving

16 x 20 inches (framed),

4 x 6 (unframed)

Courtesy of the artist

**KIM W. FINK**

*Look/See*, 2014

rimmed glasses (found)  
and archival digital print

7 x 20 x 2 inches

Courtesy of the artist





**JENNY FREESTONE**

*Flux 1*, 2013

Photogravure, etching,  
and aquatint

30 x 22 inches (framed)

23 x 13 inches (unframed)

Courtesy of the artist



**BRETT GROVES**

*Interoffice*, 2013

Nine color silkscreen on paper

25 ½ x 20 ½ inches (framed)

23 ¾ x 18 ½ inches (unframed)

Courtesy of the artist

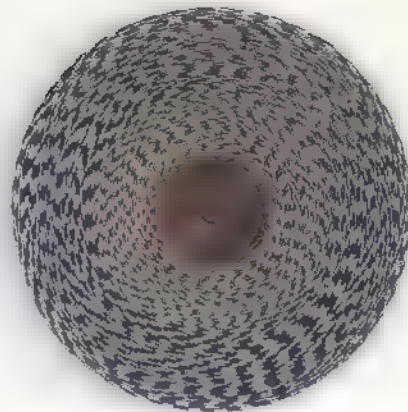
**MARIO LAPLANTE**

*St. Jean, no. 2, 2013*

Lithograph, digital printing  
(archival inks), and gold leaf

24 x 24 x 3 inches

Courtesy of the artist



**ANTHONY LAZORKO**

*Snow at Eat Rite 2013*

Color woodblock print

18 3/4 x 24 3/4 inches (framed)

11 x 17 inches (unframed)

Courtesy of the artist



**CHRISTINA MASSEY**

*Online Presence, 2014*

Hand-woven monoprint

20 x 20 inches (framed)

15 x 15 inches (unframed)

Courtesy of the artist



**ANNA MAVROMATIS**

*Childhood Landscape 2, 2013*

Monotype on Rives BFK

21 x 17 inches (framed)

20 x 16 inches (unframed)

Courtesy of the artist



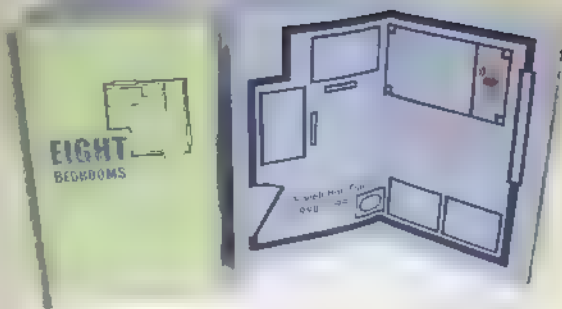
**AMY PIRKLE**

*Eight Bedrooms*, 2013

Letterpress, linocut, pochoir,  
and drum-leaf binding

9 x 5 ½ inches (closed)

9 x 11 inches (open)



**MICHELLE RAY**

*Cave Protection Act of 2013*, 2013

Talas paper, Carson .080 board,  
letterpress printed, laser

engraved, Text created with

photopolymer plates, using

Gill Sans typeface

7 ½ x 6 x ½ inches (closed)

Courtesy of the artist

**RED BUTTE PRESS**

Katharine Coles (text) and

Mary Toscano (illustration)

*Problems of Description in the  
Language of Discovery*, 2012-2013

Letterpress printed from

photopolymer plates on

Frankfurt and Minogami

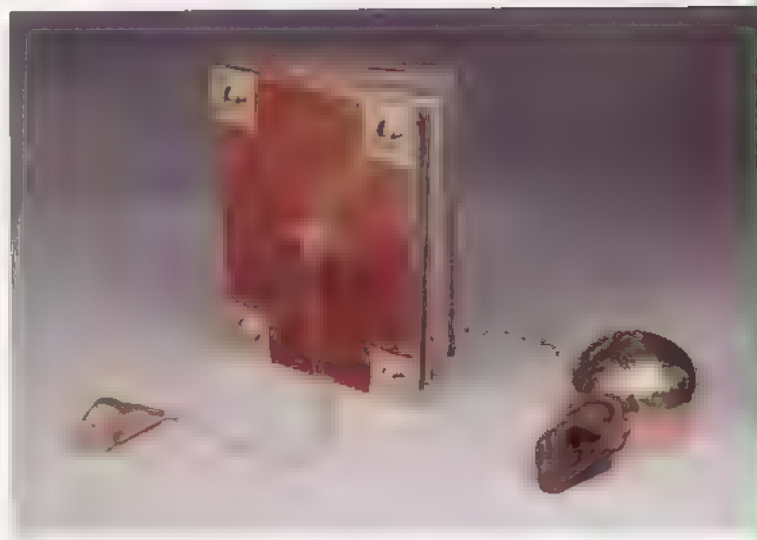
paper/Mylar & Arturo

covers, wire binding, and

letterpress printing

8 x 4 inches (closed)

Courtesy of the artist



**CELESTE REGAU**

*The Price of Freedom*, 2017

Wood, brass, fabric, photo

graph, and various papers

variable dimensions

Courtesy of the artist



**CARRIE SCANGA**

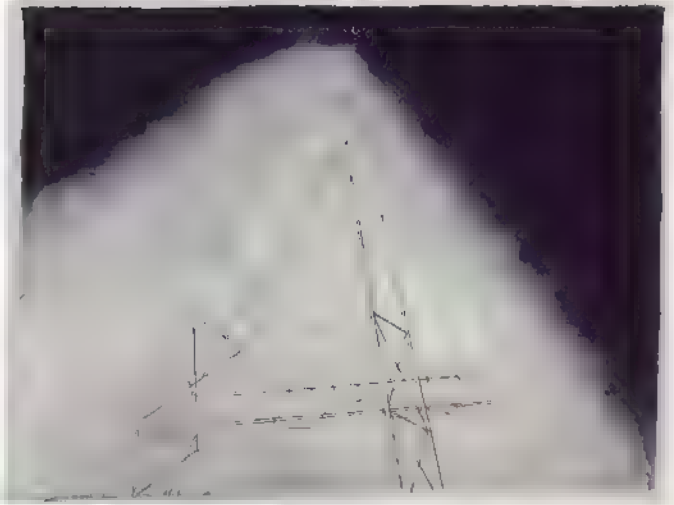
*Pirate Ride*, 2014

Etching with monoprint  
and hand-coloring

26 x 34 inches (framed)

22 x 30 inches (unframed)

Courtesy of the artist



**AYUMI SHIBATA**

*Zion Book*, 2013

Handmade paper cut-out

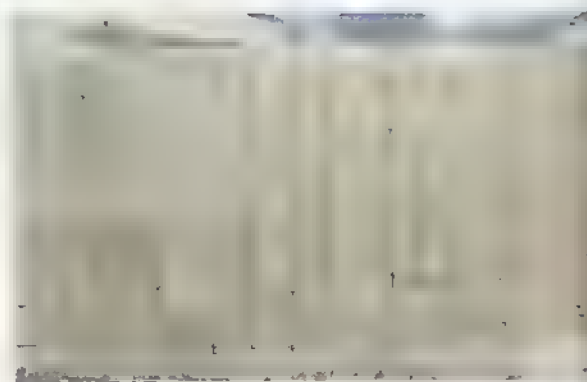
15 ¼ x 10 inches (closed)

Courtesy of the artist

**CHARLEE SWANSON**

*Primitive Print*, 2013

Paper, rust, and dirt  
26 x 21 inches (framed)  
Courtesy of the artist



**JOSH WINKLER**

*The Highway Wall*, 2012

Etching with chine collé and  
archival inkjet printing  
24 1/2 x 35 inches (framed)  
Courtesy of the artist



# Tall Tales:

Recent Work by Yuji Hiratsuka

*Grand Prize recipient of Ink, Press, Repeat 2013*

## ARTIST'S STATEMENT

Although my artwork is mainly considered representational, I deal with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements: garments, fruit, vegetables, furniture, animals, etc. have been my focus. The images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere.

There are small transitions in my work from time to time, and my interest is always based on unpredictable texture that is printed from the etched surface of the copper plate. My prints explore the complex relationship of paper, ink and etched plates to describe my thoughts, as well as the relationship, which occurs between figures and space to express other human experiences. Always, I try to investigate the maximum potential available to me as a printmaker.

The enigmatic figures I draw are reflections of human conditions such as: satire, whimsy, irony, paradox or the mismatches that happen often in people's daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. The images in my intaglio prints in this exhibit are little figurines in action. They are cheerful, joyous, and restless. They are all happy people. ▽



YUJI HIRATSUKA

*Art and Science*, 2014

Intaglio

40 x 28 inches

Courtesy of the artist



**YUJI HIRATSUKA**

*Queen Aggie Daikon, 2013*

Intaglio

40 x 28 inches

Courtesy of the artist



**YUJI HIRATSUKA**

*Easily Bird*

*Catch Feather,*

2013

Intaglio and chine collé

24 x 32 inches

Courtesy of the artist





**YUJI HIRATSUKA**  
*Queen Aggie Nappa*, 2013  
 Intaglio  
 40 x 28 inches  
 Courtesy of the artist

## ARTIST'S BIO

Yuji Hiratsuka was born 1954 in Osaka, Japan. He was first educated in art at Osaka Ichiritsu Kogei High School (Osaka Municipal High School of Art & Industry) and Tokyo Gakugei University (Tokyo Teachers' University). After receiving a B.S. in Art Education from the University in 1978, Hiratsuka taught art at several high schools and junior high schools in Osaka. In 1985, he moved to the United States to pursue a graduate degree in printmaking at New Mexico State University (M.A.) and Indiana University (M.F.A.). Since 1987, Hiratsuka has been teaching printmaking and drawing at several universities. He currently serves as a professor of printmaking at Oregon State University, Corvallis.

Hiratsuka's graphic work has been exhibited in the Americas, Europe, and Asia. He has received numerous awards in international competitions including, most recently, the Equal Prize at Majdanek 2000, VI International Art Triennial, Lublin, Poland. During the last five years, he has had 13 solo exhibitions in the United States, and international solo shows in Seoul, Korea; Quebec, Canada; and Lisburn, North Ireland.

Hiratsuka's work is included in many public collections including The British Museum, United Kingdom; Tokyo Central Museum, Japan; Panstwowe Museum, Poland; The House of Humor and Satire, Bulgaria; Cincinnati Art Museum, Ohio; Cleveland Art Museum, Ohio; Portland Art Museum, Oregon; The Library of Congress, Washington, D.C.; New York Public Library, New York; and Freer/Sackler, The Smithsonian's Museum of Asian Art, Washington, D.C. ▀



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